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ABSTRACT

A course in introduction to music emphasizing modes and forms is presented. A laboratory approach in which pupils are to develop skill in playing keyboard instruments, sing, listen to, read and compose music with emphasis on identification of elementary concepts of mode and form is used. Course objectives include: (1) The student will select the title of a familiar melody heard from a list provided; (2) The student will determine by ear whether an example is in major, minor, or chromatic mode; (3) The student will determine by ear whether an example contains a complete cadence, an incomplete cadence, or no cadence; (4) The student will understand the physical structure and care of the keyboard instrument; (5) The student will demonstrate as he performs the proper posture at the keyboard; and (6) The student will explain the "up" and "down" direction on the keyboard in relation to melodic motion. Course content is directed toward the development of performance skills and musicianship. (CK)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

KEYBOARD LABORATORY

COURSE NUMBER: MUSIC: 5633.32

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DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

KEYBOARD LABORATORY

COURSE NUMBER: MUSIC: 5633.32

Written by:

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for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

TE 499 792

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OUTLINE FOR QUINMESTER PROGRAM

I. COURSE TITLE

Keyboard Laboratory

II. COURSE NUMBER

5633.3-2

III. COURSE DESCRIPTION

An introduction to music emphasizing modes and forms. A laboratory approach in which pupils will develop skill in playing keyboard instruments, sing, listen to, read and compose music with emphasis on identification of elementary concepts of mode and form.

IV. COURSE ENROLLMENT GUIDELINES

Pupils may be admitted to Keyboard Laboratory upon successful completion of Music Lab, Level II or upon demonstration of advanced musicianship as determined by the music teacher.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The student will select the title of a familiar melody heard from a list provided.

2. The student will determine by ear whether an example is in major, minor, or chromatic mode.

3. The student will determine by ear whether an example contains a complete cadence, an incomplete cadence, or no cadence.

4. Given a staff containing a clef sign, meter signature, bar lines, and the initial note, the pupil will complete the notation for pitch and duration from melodic dictation.

5. Given a staff notated example, the student will indicate any discrepancies in an example heard.

6. Given several samples of staff notation, the student will select the one matching an example heard.

7. Given a familiar melody in staff notation without a key signature and aided by hearing a performance of the melody exactly as notated, the student will select the needed key signature from the group provided.

8. After hearing a melody performed, the student will select from a group provided the proper sequence of letters to describe the form of the melody.

9. Given a familiar melody in staff notation, the student will select the title from a list provided.

10. Given a simple melody and grand staff notation, the student will be able to perform it on the keyboard.

B. Performance

1. The student will understand the physical structure and care of the keyboard instrument.

2. The student will demonstrate as he performs the proper posture at the keyboard, proper arm, hand, and wrist position.

3. The student will explain the "up" and "down" direction on the keyboard in relation to melodic motion.

4. The student will identify the keys of the piano as to pitch names in relation to the 2-3 patterns of the black keys.

5. The student will locate and describe the function of the damper, soft, and sostenuto pedals.

6. The student will perform the five-finger pattern in all keys.

7. The student will play from memory a chromatic scale for a range of two octaves with the proper fingering.

8. The student will play from memory two major scales and their relative minors of his choosing, for one octave with the proper fingering at a speed of at least one tone per second with either a legato or staccato touch as selected by the teacher.

9. The student will perform from written notation simple melodies employing whole, half, quarter, and eighth note values in time signatures of 4/4, 3/4, 2/4, 4/8, 6/8, and in any of at least three different key signatures.

10. The student will construct at the keyboard a major, minor, diminished, and augmented triad in root position.

VI. COURSE CONTENT

A. Development of Performance Skills

1. Logistics

a. Function and identification of parts of piano.

b. Care of instrument.

2. Playing Position

a. Hands

b. Arms

c. Wrists

d. Torso

3. Five Finger Pattern

a. Identification

b. Development of independence of fingers

c. In different keys

4. Reading Notation

a. In finger patterns.

b. In different keys.

c. Identification and use in performance of symbols for tempo, dynamics, key, meter, chords.

5. Transposition

a. By key signature, half-step up or down.

b. By hand position to similar keys.

B. Development of Musicianship

1. Ear-training

a. Melodic dictation, pitch and duration

b. Aural identification of cadences

c. Phrases

d. Aural and visual identification of mode

2. Form

a. Aural recognition

b. Visual recognition

c. ABA

d. Theme and variations

3. Harmony

a. Triads in notation

b. Root position and inversions

c. Aural identification of chord changes

d. Chord symbols

4. Notation

a. Dictation

b. Notation of original compositions

5. Creativity

a. Composition of variations on a theme

b. Original composition

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

Week 1: Introduction to the keyboard.

A. Objectives:

The student will demonstrate an understanding of the physical structure and care of the keyboard instrument by a discussion of it.

B. Procedure

1. Physical Set-up

Have student seated at a specific keyboard instrument. Student is given a description of the piano: Strings being struck by hammers which are put into motion from keys by means of a connection mechanism called action.

Sound board.

Dampers, thin lengthy pieces of wood covered with felt which lie above the strings and which, by means of connecting wires move up and down with the action, thus making the string free for vibration in the moment the hammer strikes and checking it when the key is released.

Pedals: Damper pedal, to the right, raises all the dampers thus allowing the strings to vibrate after the keys have been released.

Soft pedal causes the entire keyboard's action and hammers to shift a little to the left so that the hammers strike only two strings instead of, as normal, all the three strings assigned to them.

Sostenuto is a modification of the damper pedal. It raises the damper from only a particular string which is held in the moment it is put into action leaving the other strings free for playing with or without the dampers.

Number of keys on a standard piano: 88.

II. Care of the Instrument

Three basic rules are given: Hands must be kept off the wood of the piano, the piano must never be struck with a

sharp blow, and feet must be kept off the piano.

Electronic pianos: Hitting the keys will result in a note going out. The ear phones must not be dropped nor taken apart. The legs are delicate and piano must not be moved by sliding, but by putting the weight on the back by tilting the piano. The piano must be turned off after use.

C. Objectives

I. The student will move up the keyboard to the right for highness of pitch and down the keyboard to the left for lowness of pitch in relation to melodic notation.

II. The student will identify the keys of the piano as to pitch names in relation to the 2-3 patterns of the black keys.

D. Procedure

I. The teacher will demonstrate playing keys up to the right and down to the left on the keyboard and show its relationship to notes ascending and descending on the staff.

II. The musical alphabet will be placed on the board. Specific letter names will be pointed out on the keyboard and their relationship to the black keys shown. I.E. "C" is to the left of the set of two black keys. Students will then find all keys on the piano of the specific pitchclass specified. (All "c's"; all "f's"; etc.)

E. Objectives:

I. The student will demonstrate as he performs the proper posture at the keyboard, proper arm, hand, and wrist position.

F. Procedure:

Teacher demonstration at the keyboard:

Feet flat on floor.

Slant toward piano from waist.

Fingers curved forming arch in hand.

Move fingers independently by lifting from knuckles and keeping the fingers curved when lifting.

The students then practice hand position and lifting individual fingers. Fingernails must be short enough for the fingers to have a cushion.

G. Objectives

1. The student will execute the five-finger pattern at the keyboard exhibiting correct finger number.

2. The student will listen to and then repeat given pattern at the keyboard.

H. Procedure

1. Have the students sing a major scale from given pitch of "C". (Using letters, numbers, or syllables). Repeat and stop at the fifth tone of the scale. Place hands in the five finger pattern on the keyboard and play the following patterns hands separately:

Right hand:	3 3 1
	4 4 2
	5 5 3
	5 4 3 2 1
Left hand:	3 3 5
	2 2 4
	1 1 3
	1 2 3 4 5

2. The student will identify melodies when given beginning few tones within the five-finger pattern. He will then play these at the keyboard. The student will be asked to discover melodies himself which have the first few tones included within the five-finger pattern. Examples:

"Drink To Me Only With Thine Eyes" 33344543234514321

"Au Claire de la Lune" 1 1 2 3 2 1 3 1 2 2 1

"Marines Hymn" 1 3 5

"The Star Spangled Banner" 5 3 1

"Three Blind Mice" "Hot Cross Buns" 3 2 1

"America the Beautiful" 5 5 3 3 5 5 2 2 3 4 5

"Merrily We Roll Along" 3 2 1 2 3 3 3

"Lightly Row" 5 3 3 4 2 2 1 2 3 4 5 5 5

"Row, Row, Row Your Boat" 1 1 1 2 3 3 2 3 4 5

"Jacob's Ladder" 3 3 3 3 5 5 3

"Dixie" 5 3 1 1 1 2 3 4 5 5 5 3

"The First Noel" 5 3 1 2 3 4 5

"When Irish Eyes Are Smiling" 5 3 3 2 1 3 5

"Believe Me Of All Those Endearing Young Charms"
3 2 1 2 1 1 3 5

(Refer to A New Introduction to Music Level III)

I. Objective

Goals of the first quinmester will be demonstrated by the teacher or advanced student.

J. Procedure

The teacher or advanced student will play musical examples illustrating proper technique and musical elements such as

melodic and rhythmic patterns, variations in chordal accompaniment, (Bass, Block, or broken chords) and form. A brief discussion of these aspects will be included.

Week II: The Five-Finger Pattern

A. Objectives:

The student will play the five-finger pattern in all keys.

The student will read melodic passages by finger patterns, rhythmic patterns, and letter names.

The student will read musical score within the five-finger pattern in the keys of "F" and "C" in both the treble and bass clefs, giving attention to the Time Signature, Note Values, Rest Values, Bar Lines, and Double Bar Lines.

The student will identify melodic movement as to direction and step or skip.

B. Procedure:

Explanation of whole-step half-step patterns is given. "A half-step is from one key on the keyboard to the very next, up or down, black or white." The student places hands in the five-finger pattern position and beginning on "C", moves up the keyboard one octave by half steps. Work hands separately and then hands together. Play the pattern 1 2 3 4 5 4 3 2 1-3-5-1 chord.

Materials: Robert Pace Music for Piano (MFP) Book 1, pages 1 - 10. Robert Pace Skills and Drills (S&D) Book 1, pages 2, 4, Ex. 1.

The student will describe music in regard to all objectives

by questions submitted by the teacher. The student will clap rhythm of each song and say and/or sing letter names in rhythm before playing each piece. He will then play the correct finger pattern. MFP, pag. 12.

C. Evaluation:

Using melodies from MFP Page 10 the student will:

1. Discover and explain time values.
2. Clap a rhythm pattern.
3. Play a finger pattern from previous lesson.
4. Play an exercise.
5. Sing the melodies using letter names while beating time for himself.
6. Sing a finger pattern and play it.

Week III: Notation

A. Objectives:

Given a staff notated example, the student will indicate pitch discrepancies, rhythm discrepancies, and will compare two variations of one melody, stating changes made.

B. Procedure:

While following the score as the teacher plays a musical example, the student will indicate incorrectly played patterns of pitch and rhythm by circling the measure played incorrectly. From music score on pg. 12, MFP, the student will circle changes made on variation pg. 13.

C. Objectives:

The student will properly execute the quarter note and the half note with regard to the time signature.

The student will correctly write all key signatures on the staff in the treble clef.

D. Procedure:

The student will play MFP Pgs. 10-13 and S&D pg. 4 using quarter notes and half notes and adding bar lines according to time signature in ex. 2b. The student will write the key signatures in the treble clef and will fill in treble and bass clef notation in S&D pgs. 5-6.

E. Objectives:

The student will transpose melodies up and down one-half step from original key.

F. Procedure:

The student will analyze finger patterns, melodic patterns, and rhythm patterns, and transpose ex. 1, 2, 3 pg. 22 S&D.

The student will transpose each song pp. 10-13 MFP.

G. Supplementary Material:

Solo materials and other type supplementary materials should be used at this point for the more advanced student. Also the use of current popular music would be advisable. At this level it could be written out in letter name form on acetates and then transferred to written notation by the student. Several pieces of this type should be included throughout the

nine-week segment. The pieces should be played by the student reading from the letter-name acetates as well as the written notation (to which chords would later be added).

Week IV: Form; Dynamics

A. Objectives:

The student will discriminate between antecedent and consequent phrases and complete and incomplete cadences aurally.

B. Procedure:

The student will analyze and perform "Tinker" pg. 14, MFP. The teacher will play the antecedent phrase asking the student whether or not it sounds complete. The consequent phrase will be performed in the same manner. The formal structure of a phrase, cadences, and the musical period will then be explained. All written work on pg. 14, MFP will be completed and performed.

C. Objective:

The student will detect repeated note and rhythm patterns from written notation and aurally.

D. Procedure:

The student will analyze music pointing out repeated note and rhythm patterns. He will then perform and transpose the three exercises on pg. 25, S&D with emphasis being placed on the tonal center or key feeling.

E. Objective:

The student will respond orally to the differences in dynamics through teacher demonstration, and execute a piece demonstrating the various dynamic markings.

F. Procedure:

The student will respond orally to the difference in dynamics as the teacher plays pg. 16, MFP. The student will then play the same exercise demonstrating mf, f, and accents. He will then complete written work reviewing notation in both base and treble clefs pg. 16, MFP, and perform and transpose ex. 1, 2, 3 and Melodic Movement from treble to bass clef, pg. 26, S&D.

G. Objective:

The student will sightread a new piece of music.

H. Procedure:

Review flat key signatures pg. 15, MFP.

I. Evaluation:

The student will play pg. 15, MFP without teacher aid.

Week V: Form (ABA; Theme and Variation)

A. Objectives:

The student will identify the form of a piece aurally and by sight. The student will call attention to the pick-up note, or anacrusis.

B. Procedure:

The student will analyze and perform pg. 17, MFP and transpose. He will be introduced to ABA song form by teacher presentation of simple tunes demonstrating this form: Ex.: "Love is Blue." The student will then perform the "Marines Hymn" pg. 18, MFP, executing the proper finger patterns with attention to the form: ABA. He will then perform the same song

from pg. 9, Level III, making comparisons. The student will perform and transpose all material from pg. 18, MFP and pg. 27, S&D, ex. 2, and perform Ex. 1, 3. The student will follow the example on pg. 16, MFP as teacher plays pg. 18 and circle measures having the variation.

C. Objectives:

The student will compose a variation on a theme.

D. Procedure:

The student will play variations making up his own, which he will then notate. S&D, pg. 7: Direction is given by teacher as to methods of variation, allowing for as much creativity as possible. Have students play their particular variation for the class.

E. Evaluation:

Pg. 19, MFP, performed in correct manner.

Week VI; Rhythm, Sequence, Proper Execution of Phrase

A. Objectives:

The student will properly execute eighth notes.

B. Procedure:

The student will clap and tap rhythm patterns pg. 20, MFP, ex. 1 (top); clap rhythm of "Lightly Row"; clap and say letter names followed by finger patterns in correct rhythm; and transpose all material in neighboring keys. The student will review rhythm patterns and melodic variation by analyzing and comparing variations in melodic patterns on pg. 22, MFP "Casey Jones" and pg. 29, S&D, Ex. 2.

C. Objectives:

The student will identify the sequence in a given piece of music.

D. Procedure:

The student will circle "sequence" measures and will use both hands playing in octaves at end of song. Pg. 28, S&D, Ex. 1, pg. 20, Ex. 2. Legato pg. 40, S&D; Staccato pg. 41, S&D.

E. Objectives:

The student will properly phrase a piece executing proper staccato-legato touch, slurs, and dynamics of the phrase.

F. Procedure:

The student will be introduced to phrase markings, crescendo and decrescendo by performance of pg. 23, MFP "Cobbler", "Shoemaker's Dance", and pg. 29, Ex. 1, S&D. Continued review will be made of the antecedent and consequent phrase pg. 23, MFP and variations using pp. 8, 9, S&D. Suggestions will be given as to specific variations and the student then left to his own creativity. Ex. 1, Change rhythm pattern; 2, Use sequence; 3, Invert melody; 4, Contrast melody. Continued review of key signatures will be made by use of such materials as flash cards.

Week VII: Ensemble; Major Triads

A. Objectives:

The student will perform using both hands reading notation from the same clef.

B. Procedure:

Review will be given of treble and bass clef notation.

C. Objective:

The student will play in ensemble performing divided parts.

D. Procedure:

Ensemble playing will be introduced by the student first playing the treble clef example and then the bass clef example, pg. 24, MFP. The class will then be divided into playing as a duet.

E. Objective:

The student will construct and play major triads both from notation and given chord name.

F. Procedure:

The student will construct major triads at the keyboard by finding the five-finger pattern of a given tonality and play the bottom, middle, and top keys. The student will play the chords indicated by chord names in supplementary material, Level III. He will play chords with separate hands and then with left hand as he adds the melody with right hand. The student will analyze the intervals of the major triad and put in notation.

G. Objective:

Review ABA form.

H. Procedure:

Review of three part song form will be given by having the student analyze the music score pg. 25, MFP "Minuet" and then performing it. Assign specific phrase to be formed by student (either groups of students or individuals).

I. Supplementary Material:

Material of Grade I level and/or devised acetates. A NEW INTRODUCTION TO MUSIC, Level III, ABA Form, and the use of Major Triads, pp. 28, 40, 14. MULTI-KEY READING, pg. 24, Intervals; Chord progression.

J. Evaluation:

The student will construct given triads at the keyboard and in written notation.

Week VIII: Major, Minor Triads; Playing by Ear

A. Objective:

The student will identify chords he hears as being major or minor.

B. Procedure:

The teacher will play "Twinkle" Level III, pg. 40, in the parallel minor mode. Student will indicate orally the discrimination between the major and minor triads used.

C. Objective:

The student will play chords from notation with left hand while playing right hand melody.

D. Procedure:

Review material in Level III, pg. 28, 40, 14, using both melody and chords. Have the student play as written pg. 27, MFP, and repeat by playing it in the minor mode. Written notation exercises pp. 12, 18 S&D will then be completed. Chords will be played with left hand from notation while playing melody with the right hand using pg. 28, MFP.

E. Objective:

The student will construct the Major scale pattern in any key.

F. Procedure:

The student will construct the B^b major scale at the keyboard discovering the location of the half-steps (between 3-4 and 7-8) and whole steps. This will then be transfered to the C Major scale.

G. Objective:

The student will construct the I IV V chords of B^b Major at the keyboard.

H. Procedure:

The student will construct the I IV V chords in the key of B^b Major. He will then construct chords from roots in given scale on board. (First by letter names and then by notation).

I. Objective:

The student will play a melody by ear.

J. Procedure:

The student will designate the beginning note of "The Battle Hymn" by hearing the B^b major chord. He will then play the first phrase by ear.

K. Supplementary Material:

Current popular material should be used with the melody in notation and the chords indicated by letter name. Chords should also be played with the right hand while playing the chord root with the left hand, having the class divided as some play the melody.

L. Evaluation:

Evaluation of the nine weeks work will be made by teacher observation, performance, and written work. A measurement instrument will be devised based upon the Course of Study Objectives.

Week IX: Chords; Creative Writing

A. Objective:

The student will indicate the point at which a chord change should occur.

B. Procedure:

As a melody is played, the student will indicate where the chord changes should occur. He will discover at the keyboard the proper chord to be used. A review is made of form, phrase structure, and cadences.

C. Objective:

The student will indicate the proper chord to be used.

D. Procedure:

Review is made of the B^b major scale and the I IV V chords, along with the performance of "The Battle Hymn" and its transposition to related keys.

E. Objective:

The student will write an original composition utilizing musical aspects previously stated.

F. Procedure:

The student will write an original composition in the key of B^b major, ABA form, broken or block chords as left hand

accompaniment, using time signature of his own choosing. The student will perform his composition using proper keyboard technique and musicianship.

G. Supplementary Material:

Current popular material should be used utilizing notation for both melody and chordal accompaniment.

H. Evaluation:

Evaluation of the nine weeks work will be made by teacher observation, performance, and written work. A measurement instrument will be devised based upon the Course of Study Objectives.

VIII. RESOURCES FOR PUPILS

Listed in procedures for each week.

Music for Piano Book I. Robert Pace, Lee Roberts Music Publications, Inc., New York, New York

Skills and Drills Book I. Robert Pace, Lee Roberts Music Publications, Inc., New York, New York.

IX. RESOURCES FOR THE TEACHER

A New Introduction to Music, Levels II, III, IV, by Howard A. Doolin, General Words and Music Company, Park Ridge, Illinois.

Basic Piano for the College Student by Alex H. Zimmerman, Russell Hayton, and Dorothy Priesing. William C. Brown Company, Dubuque, Iowa.

Beginning Piano for Adults by James W. Bastien and Jane Bastien. General Words and Music Company, Park Ridge, Illinois.

Class Piano by Margaret Starr McLain. Allyn and Bacon, Inc., 470 Atlantic Avenue, Boston, Massachusetts.

Class Piano for Adult Beginners by Sussel N. Squire and Virginia R. Mountney. Prentice-Hall, Inc., Englewood Cliffs, New Jersey.

Concepts and Skills for the Piano by Dean and Ellen Boal. Canyon Press, Inc., Box 1235, Cincinnati, Ohio.

Intermediate Piano for Adults, Vol. I and II, by Helene Robinson. Wadsworth Publishing Company, Inc., Belmont, California.

Keyboard Musicianship: Group Piano for Adults, Books I and II by Dr. James B. Lyke and Elisabeth Hartline. Stipes Publishing Company, Champaign, Illinois.

Mikrokosmos by Bela Bartok. (Volumes I - X). Boosey and Hawkes, Publishers.

Multi-key Reading by Jane Bastien. General Words and Music Company, Park Ridge, Illinois.

The Very Young Pianist by Jane Bastien. General Words and Music Company, Park Ridge, Illinois.

Acetates of familiar of currently popular materials made by the teacher:

Piano Teacher's Professional Handbook by G. Terwilliger.

Prentice-Hall, Inc.

Piano Classes for Everyone by B. Bennett

Philosophical Library Inc.

The Literature of the Piano by E. Hutchinson

Alfred A. Knopf

Music for the Piano

Friskin & Freundlich Rinehart & Company

A Parent's Guide to Music Lessons by V. Wills & A. Manners

Harper & Row

Masters of the Keyboard by W. Apel

Harvard University

Teaching Piano in Classroom and Studio by Robinson & Jarvis (eds)

MENC Publications

The Great Pianists by H. Schonberg

Simon & Schuster

The True Art of Playing Keyboard Instruments by C.P.E. Bach

Norton

Five Centuries of Keyboard Music by J. Gillespie

Wadsworth Publishing Co.

The Piano Teacher's Companion by G. Maier

Belwin Mills

The Art of Piano Playing by G. Kochevitsky

Summy

Practicing the Piano by F. Merrick

Dover

Music at Your Fingertips by R. Slenczynska

Cornerstone Library

A Short History of Keyboard Music by F.E. Kirby

The Free Press

On Teaching the Piano by H. Bolton

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The Young Pianist by J. Last

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Selected, Graded, and Recommended by
Jane Smisor Bastien and James Bastien

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Cat at Night (GP 139)
Chinatown (GP 126)
Have You Seen? (GP 125)
It's Raining Out (GP 113)
Kitty Cat (GP 118)
Little Dog, Running Down the Street (GP 124)
Marching to School (GP 135)
My Green Umbrella (GP 106)
Red Light Green Light (GP 137)
The Big Red Fire Engine (GP 140)
The Sleepy Alligator (GP 136)
Turtle at the Zoo (GP 123)

2. LEVEL TWO SHEET MUSIC

Dump Trucks on Parade (GP 112)
Hush-A-Bye Dolly (GP 111)
Latin Holiday (GP 105)
Parakeets in Birdland (GP 108)
Run-Away Balloon (GP 127)
The First Dancing Class (GP 129)
To a Lonely Swaying Pine (GP 110)
Wild Daisies (GP 128)
Wise Old Owl (GP 117)

3. LEVEL THREE SHEET MUSIC

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George Washington Crosses the Delaware (GP 102)
On The Merry-Go-Round (GP 132)
Poodles Prancing (GP 107)
Spooks on Halloween (GP 109)
Tumbling (GP 131)

4. LEVELS FOUR & FIVE SHEET MUSIC

Black Cat Tango (GP 100)
Dublin Irish Jig (GP 103)
Final Exam Blues (GP 101)
July 4th Square Dance (GP 104)
March of the Troll Dolls (GP 116)
Rustling Aspen Leaves (GP 133)
Space Explorers (GP 130)

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2. ELEMENTARY SERIES (Supplementary Books)

Pre-Reading Solos Folk Tunes for Fun More Folk Tunes for Fun Hymns for Piano, Bk. 1 Hymns for Piano, Bk. 2 Duets for Fun	Primer Level supplementary books for young beginners. Illustrated. Suitable for study and first year recital repertoire.
Pop, Rock 'n Blues, Bk. 1	Late first year or early second year contemporary study and recital solos. Offering students today's sounds that have instant appeal.
Pop, Rock 'n Blues, Bk. 2	Second year repertoire for study and recital. Nine solos that are student pleasers.
Pop, Rock 'n Blues, Bk. 3	Third year contemporary study and recital repertoire. Sure-fire appeal.

Walt Disney Favorites	Easy first year mostly single-line solos. Some melody and chord style. Long time children's favorites.
Playtime at the Piano, Bk. 1	
Playtime at the Piano, Bk. 2	
Multi-Key Reading	Especially helpful as a multi-purpose reader for transfer students. A useful book for getting acquainted with many keys and for sight-reading. Many brief original pieces and folk tune arrangements.

4. TECHNIQUE BOOKS

Magic Finger Technique, Bk. 1	Early Elementary
Magic Finger Technique, Bk. 2	Elementary
Magic Finger Technique, Bk. 3	Advancing Elementary
Czerny and Hanon for the Intermediate Grades	Grades III and IV. Twenty studies each from Czerny and Hanon in their original form. Practice hints.

5. INTERMEDIATE TECHNICAL STUDIES	COMPOSER	PUB.
Accent on the Black Keys	W. Gillock	Willis
Accent on Majors and Minors	W. Gillock	Willis
Modern Technic	K. Aiken	Willis
Twelve Pieces in the Form of Studies	M. Dring	Marks
Technique Builders	H. Cobb	Bel. Mills
Piano Technic (Books 1-3)	F. Clark	Summy
The Technic Treasury (Vol A-B-C)	D. Agay	Wit.
Czerny (Vol 1 & 2)	H. Nicholl, Ed.	Bmc

Technic is Fun (Books 1-5)	D. Hirschberg Musi.
106 Greatest Piano Studies (Vol 1 & 2)	H. Kasschau G.S.

6. ADVANCED TECHNICAL STUDIES

Scale & Arpeggio Manual	MacFaren GS
Essential Finger Exercises	E. Dohnanyi Marks
The Virtuoso Pianist in 60 Exercises	Hanon GS #L925-
The School of Octave-Playing (Books 1 & 2)	Kullak GS #L495-
The School of Velocity (Op. 299)	Czerny GS #L161
The Art of Finger Dexterity (Op. 740)	Czerny GS #L154
Technical Studies	Pischna GS #L792
Gradus and Pamassum	Clementi GS #780
Compendium of Piano Technique	C. Sorel Marks

7. SCALE BOOKS — COMPOSER

Major Scales and Pieces	James Bastien GWM
Minor Scales and Pieces	James Bastien GWM

(All Scales are in the complete Hanon Book)

SOLO SHEET MUSIC

1. FIRST YEAR SHEET MUSIC

The Parade	H. Alt Oxford
Beaded Moccasins	B. Frost JF
The Roguish Clown	E. Ricker Lee Roberts

2. SECOND YEAR SHEET MUSIC

Tortillas for Sale	L. Garrow Bch Mills
The Broken Rocking Horse	M. MacKnown Oxford
Changing of the Guard	R. Dumm Schroeder & Gunther

3. THIRD YEAR SHEET MUSIC

Chili Bean	A. Martino MCA
Castanets	W. Gillock Willis
Dream of the Tin Soldier	W. Scher Bel. Mills

SOLO BOOKS

1. SUPPLEMENTARY BOOKS TO BE USED WITH "BOOK 1 READING"

Folk Tunes for Fun, Book 1	J. Bastien
Playtime at the Piano, Book 1	J. Bastien
This Way to Music	H. Cobb
All Over the Keyboard	H. Cobb
Tunes You Like, Book 1	M. Nevin
Solo Repertoire (Early Elementary, 1)	W. Gillock
One, Four, Five	E. Steiner
Mikrokosmos, Vol 1	B. Bartok
Beginners Tunes	T. Johnson

2. SUPPLEMENTARY BOOKS TO BE USED WITH "BOOK 2" OR "Book 3 READING"

BOOK	COMPOSER PUB.
More Folk Tunes for Fun	J. Bastien Gwm
Duets for Fun	J. Bastien Gwm
Playtime at the Piano, Book 2	J. Bastien Gwm
A Midterm Reader	H. Cobb BM
Learning to Play, Book 2	M. Stecher & Sum. N. Horowitz
Hands Together	T. Johnson Hinrichsen Ed. No. 86 (Peters Corp.)
Piano All the Way, Book 3	W. Gillock Willis
Tunes You Like (Books 2-4)	M. Nevin S&G
First Solo Book	H. Cobb BM

3. SECOND OR THIRD YEAR SUPPLEMENTARY BOOKS

Accent on Rhythm and Style	W. Gillock Willis
Accent on Majors	W. Gillock Willis
Russian Music, Book 1	P. Zeitlin & Goldberger (eds.) MCA

Second Solo Book	H. Cobb BM
4 and 40 Melodies	B. Bentley Sum.
Circus Parade	A. Frackenpohl Ox.
Six Modal Miniatures	E. Stevens Dit.
Piano Literature, Book 1	F. Clark Sum.
Early Keyboard Music	G. Anson (ed.) EV
Cats	J. Last Ox.

RECOMMENDED SONATINAS

1. ELEMENTARY SONATINAS

Sonatina Album	H. Cobb BM
First Sonatinas for the Piano	W. Mathews (ed.) TP
Three Analytical Sonatinas	F. Lynes Sum
The Sonata Sampler, Book 1	G. Anson (ed.) Willis
Sonatina in C, G, Etc. (solo sheet music)	H. Cobb BM
Sonatinas (Vol 2-A)	D. Agay (ed.) Wit

2. INTERMEDIATE SONATINAS	COMPOSER Pub.
Sonatinas (Collection)	Kuhlau, Clementi, etc. Peters (1233A)
Easy Scarlatti Sonatas	A. Mirovitch (ed.) EM
The Sonata Sampler, Book 2	G. Anson (ed.) Willis
II Sonatinas	A. Diabelli GS (#266)
6 Sonatinas	J. Dussek GS (#41)
Sonatinas, Books 1 & 2	F. Kuhlau GS (#52, 53)
6 Sonatinas	C. Gurlitt GS (#1612)
Sonatinas (Vol 2-B)	D. Agay (ed.) Wit.

3. ADVANCED SONATINAS AND SONATAS

Sonatina (Op. 13, No. 1)	D. Kabalevsky Leeds
Sonatina (Op. 13, No. 2)	D. Kabalevsky Leeds

Sonatina	B. Bartok B+H
Sonatas	C. P. E. Bach Int.
Sonata No. 3	D. Kabalevsky Leeds
Sonata No. 3	N. Dello-Joio CF
Sonatinette, Op. 788	E. Toch Lead
Sonatas	Haydn GS Book 1 Vol. 295; Bk 2 Vol. 296, or Peter's Ed. (Complete Sonatas)
Sonatas	Mozart Kalmus
Sonatas (Vol 1)	Beethoven Kalmus (Bk 1-15)
Sonatine	Ravel Durand

CLASS PIANO TEXTS AND SUPPLEMENTARY MATERIALS

Compiled by James Bastien

TEXTS

Bastien, James and Jane S. Bastien. Beginning Piano for Adults. Park Ridge, Illinois: General Words and Music Co., 1968. $5.95

Duckworth, Guy. Keyboard Musicianship. New York: Free Press, 1971.

Leach, John. Functional Piano for the Teacher. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968.

Lyke, James B., and Elisabeth D. Hartline. Keyboard Musicianship, Books 1 & 2. Champaign, Illinois: Stipes Publishing Co., 1969.

McLain, Margaret Starr. Class Piano. Boston: Allyn and Bacon, Inc., 1969.

Robinson, Helene. Basic Piano for Adults. Belmont, California: Wadsworth Publishing Co., 1964.

Sheftel, Paul. Exploring Music Fundamentals. New York: Holt, Rinehart and Winston, Inc., 1970.

Squire, Russell N., and Virginia R. Mountney. Class Piano for Adult Beginners. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964.

Star, William, and Constance Starr. Basic Piano Technique for the Classroom Teacher. Dubuque, Iowa: Wm. C. Brown Co., 1971.

Swartz, Jack P. The Collegiate Class Piano Course. New York: Appleton-Century-Crofts, 1971.

Vernazza, Marcelle. Basic Materials for the Piano Student. Dubuque, Iowa: Wm. C. Brown Co., 1963.

Zimmerman, Alex, Russell Hayton, and Dorothy Priesing. Basic Piano for the College Student. Dubuque, Iowa: Wm. C. Brown Co., 1969.

SUPPLEMENTARY MATERIALS

Agay, Denes (ed.). Easy Classics to Moderns. (Volume 17, Music for Millions Series.) New York: Consolidated Music Publishers, Inc., 1956.

Anthony, George Walter (ed.). Easy Keyboard Music: Purcell to Shostakovich. (Focus on Music, No. 4.) Bryn Mawr, Penn.: Theodore Presser Co., 1967.

Bartok, Bela. Mikrokosmos, Volumes 1, 2, 3. New York: Boosey and Hawkes, 1940.

Bastien, Jane Smisor, and James Bastien. Pop, Rock 'n Blues, Books 2 & 3. Park Ridge, Illinois: General Words and Music Co., 1971.

Bastien, James (ed.). Czerny and Hanon. Park Ridge, Illinois: General Words and Music Co., 1970.

Bastien, James (ed.). Piano Literature for the Intermediate Grades. (Volume 3.) Park Ridge, Illinois: General Words and Music Co., 1968.

Brubeck, Dave. Themes from Eurasia. Delaware Water Gap, Penn.: Shawnee Press, Inc., 1970.

Chastek, Winifred. Keyboard Skills. Belmont, California: Wadsworth Publishing Co., 1967

Contemporary Collection No. 1. Ed. by Goldstein-Kern-Larimer-Ross-Weiss. Evanston, Illinois: Summy-Birchard Co., 1963.

Dring, Madeleine. Twelve Pieces in the Form of Studies. New York: Marks Music Corp., 1966

Frackenpohl, Arthur. Harmonization at the Piano, sec. ed. Dubuque, Iowa: Wm. C. Brown Co., 1970.

Gordon, Louis. Jazz for Junior. New York: Edward B. Marks Music Corp., 1964.

_____. Junior Jazz. New York: Edward B. Marks Music Corp., 1961.

Hopkins, Antony. For Talented Beginners, Books 1 & 2. London: Oxford University Press 1963

Kern, Alice. Harmonization - Transposition at the Keyboard. Evanston, Illinois: Summy - Birchard Co., 1963.

Lyke, James. Ensemble Music for Group Piano, 2d ed. revised. Champaign, Ill. Stipes Publishing Co., 1968.

Metis, Frank. Rock Modes and Moods. New York: Marks Music Corp., 1970.

Peltz, William. Basic Keyboard Skills, 2d ed. revised by Richard D. Osborne. Boston: Allyn and Bacon, Inc., 1968.

Zeitlin, Poldi, and David Goldberger (eds.). Russian Music, Books 1-6. N.Y. MCA Music, 1967.

MULTIPLE PIANO PUBLICATIONS

Balkin, Alfred. Six for Eight (4 pianos), Piano Quartette Series. Park Ridge, Ill. General Words and Music Co., 1971.

DePue, Wallace. 16 Pawns (4 pianos), Piano Quartette Series. Park Ridge, Ill. General Words and Music Co., 1971.

Lucktenberg, George. Bach for Piano Ensemble (four parts). Rockville Centre, N. Y. Belwin-Mills, 1971.

Metis, Frank. Easy Pop/Rock Sketches (four parts). Marks Music Corp., 1970.

_____. Easy Together (four parts). Marks Music Corp., 1970.

_____. Ode to Joy (from Beethoven's Ninth Symphony), arrangement. Marks Music Corp., 1970.

_____. Scarborough Fair, arrangement. Marks Music Corp., 1970.

_____. You're A Grand Old Flag (George M. Cohan), arrangement. Marks Corp., 1970.

SELECTED SOLOS FOR PIANO MINOR STUDENTS

Chagy, John. Jazz Tarantella. Marks (1967).

Donato, Anthony. The Rock Crusher. J. Fischer-Belwin (1960).

Eckstein, Maxwell. Rapsodie. Boston Music Co. (1943).

Fuller, Jeanne Weaver. Dorian Rondo. Summy-Birchard (1967).

Kern, Carl Wilhelm. The Juggler. Oliver Ditson, Co. (1911).

Konowitz, Bert. Time Changes. Lee Roberts (1970).

_____. Surf Swing. Lee Roberts (1966).

_____. Jazz Waltz. Lee Roberts (1970).

Olson, Lynn Greeman. Rather Blue. G. Schirmer (1965).

Mehegan, John. Jazz Bourrée. Sam Fox (1952).

INDIVIDUAL SOLO SHEET MUSIC
Year I

WOULD NOT USE THE FOLLOWING UNTIL AT LEAST DURING 3rd QUINMESTER UNLESS STUDENT HAS A PIANO AT HOME OR COMES IN TO PRACTICE IN ADDITION TO REGULAR CLASSROOM TOGETHERNESS.

Sonatina - - - - - - -Dmitri Kabalevsky - - Century Music Pub. Co. - - - #3911
Two Country Sketches-- Denes Agay - - - - - -G. Schirmer, Inc. - .50 - -
Indian Summer - - - - - -Harold Bellman Green--Schroeder & Gunther, Inc..40
Little Caballero - - - Stecher, Horowitz, and Gordon-Schmitt Noll - McCreary #9972 .50
Mission Bells - - - - -William L. Gillock - - Willis Music Co. - - .40 - -, #8367
Latin Holiday - - - - Jane Smisor Bastien -- Gen, Words and Music Co. ---, #GP 105 .50
Rain - - - - - - - - - - Robt. Graham - - - - - J. Fischer & Bro. - - .50 - -, 9819
ANY OF THE BRIMHALL PIANO SERIES #Easy Arrangements of - - - - - -
Popular Series (Need practice at home)
Paramount Music Corp.
Spanish Dance - - - - - Moskowski - - - - - - --Belwin Inc.- - - - .50 -
Op. 12 No. 1 a June Weybright arrangement
Starlight Caprice - - - Henri Noel - - - - - -McLaughlin & Reilly Co. --
5156 .40
Loop-The-Loop - - - - - --Mark Nevin - - - - - --Schroeder & Gunther, Inc.30
Toboggan Ride - - - - - -Lynn Freeman Olson - " " .40
Greensleeves -- arr. V. C. Frangipane - - - - -Clef Music Pub. Corp.
Kum Bah Yah - - - - - --Arr. Emanuel Broutman - - - - - - - - - - - .50 - -
Pro Art #448

Allegro In F Major - - -Pace Series of Solos--Mozart (Lee Robbins) .40 -
Autumn - - - - - - - - - -John Thompson - -Willis Music Co. - - - - -.50-
Only for good student.
Reflections - - - - - Irwin GelberXX-----Carl Fischer - - - - - - - - .40 -
Dancing Castanets - - Jos. Ogle - Pro Art #425 - - - - - - - - - .40-
Twilight Waltz - - - - - - - - John Chagy - Boston-Music-Co.- - - - - .35 -

Bossa Nova Roma - - - - Joseph Drao - - - Pro Art #387 - - - - - -.50 -
Miami Beach Rhumba - - - ? (Probably same as above)
Flamenco - - - - - - - - - - Wm. Scher - - - - - - -Summy Birchard - - .50 - -
Waltz - - - - - - - - - - - -A. Gretchaninoff---J. Fischer & Broxs - - .40 - -
Blue Lagoon - - - - - - - -Stanford King - - - (Not sure) - - - - .50 -
Green Tambourine - - - - Shelley Pinz, and Lika
Cradle Song from 10 Children's Pieces, Op. 27 - Kabalevsky- - .40 -
Leeds Music Corp.

A La Bien Aimee (Valse) Edward Schuett - - - - - ? - - - - - .60 - -
arr. June Weybright

Joshua Fit De Battle of Jericho -- Arr. June Weybright - - - -Belwin
Vale of Song - - - - - - - - - - - - - Walter Rolfe - - - - - - - -Summy Birchard
Blue Tango (Simplified) - - - - - Leroy Anderson - - - - - -Mills Music
Arr. Stanford King
Starlight Fantasia - - - - - - - - -June Weybright - - - - - Belwin
When The Saints Go Marching In- -Arr. Victor Frangipani
Syncopated Serenade - - - - - - Robt. Starer(Pace)- - - - Lee Roberts
By a Blue Lagoon - - - - - - - - -Stanford King
In May - - - - - - - - - - - - - - -Franz Behr,Op. 575, No. 2 - -G. Schirmer
3/4 Allegretto--all in Treble Easy
Woodland Waltz - - - - - - - - -Francis Geoynn - - - - - - - - -G. Schirmer
La Cumparsita - - - - - - - - -A. Rodriguez(arr. Allan Small ---Claire Music Co.
Specify - "Early Grade Edition
At The Ice Ballet - - - - - - -Stanford King - - - - - - - - -Summy Birchard
The Guitar - - - - - - - - - -Jessie L. Gaynor - - - - - - -- " "
Chimes Through The Mist - - Bernice Frost - - - - - - -- " "
Musings - - - - - - - - - - - - - -Eula Lindfors -- - - - - - Willis Music Co.
Good melody - slow - 2/4
Pounding The Beat - - - - - - - -Bert Konowitz - - - - - - -Leeds
Waltz from Coppelia - - - - - -Delibes(Arr. Allan Small) Claire Music Co.
Banjo Song - - - - - - - - - - - Ella Ketterer - - - - - - -- Theodore Presser
Simple Chord Structure, crossed hand, melodic line in bass.
The Waterfall (Arpeggio Waltz)- -Marie Hobson- - - - - - G. Schirmer
Student must be good.

THE BEST OF BROADWAY (Registered for All Organs) 2.50

Frank Music Corp.
From Pointer System Showcase Series
Fake book, chords given on the pictured
key board. above each song.

HANON-THE VIRTUOSO PIANIST Vol. 925 (Complete)
G. Schirmer

Technique — I do not use this as a general rule until Class Piano II, but if student is really interested in becoming a good pianist, would recommend starting them in this at any level.

FIRST STUDIES FOR THE PIANO - - - - Kohler, Opus 50 Vol 317 — 1.00
Technique — G. Schirmer
For the student willing to work.
Easier than Hanon

FUNDAMENTAL PIANO SERIES - - - - - - - - - - - -Helen Curtis — 1.50
For Class and Indv'l. Instruction — Lyon-Healy, Publisher

This series Book I, II, III (Analyzed)
Book IV (Analyzed), Book V (Analyzed)

Has Glossary of Musical Terms
Helen Curtis-formerly Supervisor of Piano, Public Schools, Kansas City, Missouri -- now Chicago Conservatory, Chicago, Ill.

I personally like this series very much. Could be a marvelous supplement to the Robt. Pace -Book I or to follow-up the Pace Book I.

or

Could be used instead of Pace. Pieces in Book I could be used for recital material. Includes some written work in same book, I, IV and V chord and yet begins within same five-finger pattern. Worth considering.

Guild Repertoire (Intermediate A) - - -Summy Birchard
All of the National Build collections excellent

Piano Literature - Book 2 (17th, 18th, 19th Centuries
Summy Birchard
Very good series

Masterworks Book I - - - - - - - - - - Summy Birchard
Very good

Iric Preludes In Romantic Style - Sm. O. Gillock

Sonatinas (Young Pianist Library No. 2-A) Denes Agay — 1.50
Very good — M. Witmark & Sons

All Easy Classics To Moderns - Compiled and Edited by
John Brimhall

Piano Classics of Four Centuries - Compiled by Ada Richter - M. Witmark

From Bach to Bartok (No. 1-A) - - - Denes Agay - - - - -M. Witmark & Sons

Selected Sonatinas - Book I (Elementary) Vo. 1594-H. Lichner----G. S. Good

The Technic Treasury - The Young Pianist's Library - No. 8-B 1.25
Selected and Edited by Denes Agay - - - - M. Witmark & Sons

COLLECTIONS FOR EASY SOLOS -- COULD USE AS CLASS WORK FOR ALL STUDENTS or AS INDIVIDUAL STUDENT ASSIGNMENTS. (Probably not to be used until 3rd Quinmester)

AROUND THE WORLD IN ALL KEYS - - - - John W. Schaum 1.25
Schaum Publications, Inc.

Scales, cadences and pieces in the 24 major and minor keys.
Very good for students with no piano in the home as the pieces are short.

ALLISON PIANO LIBRARY (MMCO 9569)- - -Willis Music Co. - 1.00
Elementary A - Program 2

The Irl Allison Series very good.
Available for all levels

THE YOUNG PIANIST'S LIBRARY (No. 7-B) --Selected and Edited by
Vol. B Denes Agay
M. Witmark & Sons

This series also very good. Both Allison and This series on Guild list. 1.50

THE YOUNG PIANIST'S LIBRARY-No. 8A -- same as above 1.50
Volume A M. Witmark _ Sons

Excellent. Pieces very short, could by learned in the classroom with no piano at home.

EASY COMPOSITIONS FOR THE PIANO - --Mozart 1.00
Edwin F. Kalmus
Short pieces -- Menuets, Allegro, Andante, etc.
Could be easily learned in the classroom
Has Table of Embellishments

BEST OF SCHUBERT - - - - - - - - - - - - John W. Schaum - - - 1.25
Good Schaum Publications, Inc.

TRADITIONAL HEBREW SONGS FOR PIANO - - Arranged by Albert Rozin - -
PRO VOL 1080 PRO ART Publications, Inc.
Easy 2.00

FANFARE (And Other Courtly Scenes In Baroque Style) - - - - 1.50
William L. Gillock
Summy-Birchard Co.
Short. Good. (Like Gillock's compositions very much and students do also.

ACCENT ON MAJORS & MINORS - - - - - - - - - - Wm. Gillock - - - 1.00 -
Willis Music Co.
Preface-- What is a Scale? etc.
Examples of different kinds of scales, key signatures, chords.
Theory - and practice

ACCENT ON MAJORS * * - - - - - - - Same as above 1.00

BIG NOTE SOLOS - - - - - - - - - - - - Wm. Gillock - - - - - 1.00 - -
Willis Music Co.
Short, easy, but nice music.

HYMNS FOR PIANO (BOOK I) - - - - - Jane Smisor Bastien - - - .95 -
General Words & Music Co.
EASY - Good for students active in Church Work

HYMNS FOR PIANO (Book 2) - - - - Same as above - - - - - 1.25 -

Uses more chords.

FIVE MINIATURE PRELUDES & FUGUES FOR PIANO ---Alec Rowley - 1.75 - -
J. & W. Chester Ltd.
Eagle Court, London, E.C.1
Good.

JOHN BRIMHALL'S POPULAR PIANO PIECES -- Arr. by John Brimhall 1.95 -
T309 Charles Hansen
Longer. Would suggest a piano at home or give to student who comes in to practice other than regular class period.

POP, ROCK 'N BLUES (Book 1) - - Jane Smisor Bastien - - - - 1.25 -
General Words & Music Co.
Neil A. Kjos, Jr., Publishers
Short, easy, good.

POP, ROCK N BLUES (Book 2) -- Same as above. 1.25

A little harder than Book 1
POP, ROCK 'N BLUES ****----------Same as above 1.25
Piano at home.

THE MUSIC MAN - - - - - - - - - - - Meredith Willson - - - 1.25
(Collection) Frank Music Corp. and
Rinimer Corp.
Easy Piano Arrangements by
Denes Agay
For the student who practices at home.

BACHARACH & DAVID'S TOP TEN - - - - 1.95
KL05 Hensen Publications, Inc.

(Like fake book, melody and chords, may be used instrumental Bb-Eb-C combos
FOR USE AFTER CHORD STUDY

THE POINTER SYSTEM FOR THE PIANO -- 1.50
Pointer System Inc.
Same as fake book. Shows chords used at top of each selection on keyboard.
There are many different types of music available in the Pointer System.

Two Year Sequence of Teaching Materials

FIRST YEAR

BASTIEN BOOKS

September through October

Music Notebook--Assignment book
The Very Young Pianist (young beginners ages 4-6)
Pre-Reading Experiences (average age beginners ages 7-12)
Music Flash Cards

SUPPLEMENTARY BOOKS
Timothy's Tunes--McCall--Boston

Pre-Reading Solos--Bastien

November through December

First Reading Experiences
Reading Book 1
Writing Book 1
Magic Finger Technique Book 1
Merry Christmas Book 1

SUPPLEMENTARY

LIST A (Choose one or more of the following:

All Over the Keyboard--Cobb--Belwin
This Way to Music--Cobb--Belwin
Beginners' Tunes--Johnson--Peters
The Piano Student Level 1--Glover--Belwin
Piano All the Way--Gillock--Willis
Playing to Learn--Stecher, Horowitz--Schmitt, Hall, McCreary

January

Folk Tunes For Fun

SUPPLEMENTARY

Choose one of the following:

Walt Disney Favorites--Bastien
Hymns for Piano Book 1--Bastien

First Solo Sheet Music

February

Reading Book 2
Writing Book 2

March

LIST B (Choose one or more of the following:

First Solo Book--Cobb--Belwin
Big Note Solos--Gillock--Willis

April

Solo Sheet Music (if ready)

May Conclusion of the first year

Reading Book 2
Writing Book 2
Folk Tunes For Fun
Magic Finger Technique Book 1

Sheet Music
Supplementary Books

SECOND YEAR

BASTIEN BOOKS

September through December

Finish Book 2 Reading
Finish Folk Tunes For Fun
Finish Magic Finger Technique Book 1
Multi-Key Reading
Playtime at the Piano Book 1
Duets For Fun
Merry Christmas Book 2

January

Reading Book 3
Writing Book 3
Magic Finger Technizue Book 2
More Folk Tunes For Fun

March

Writing Book 4

SUPPLEMENTARY BOOKS

LIST A (Choose one or more books to replace those from LIST A the first year.)

Mid-Term Reader--Cobb--Belwin
The Piano Student Level 2--Glover--Belwin
Piano All the Way--Gillock--Willis

Solo Sheet Music

LIST B (Choose one or more books to replace those from LIST B the first year.)

Accent on Solos--Gillock--Willis
Second Solo Book--Cobb--Belwin
Solo Repertoire--Book 1--Gillock Willis

Solo Sheet Music

MAY (Conclusion of the second year

Reading Book 3
Writing Book 4
Magic Finger Technique Book 2
More Folk Tunes For Fun
Playtime at the Piano Book 1 or 2
Two supplementary books
Sheet Music

From the Jane and James Bastien Collection

EACH YEAR OF STUDY

	Music Notebook (GP 16)	1.25
	Beginning Piano For Adults (GP 23) (Complete course in one volume)	6.95
	How to Teach Piano Successfully (GP 40) (est.) (Text ready in 1972)	6.95

PRIMER LEVEL

Pre-Reading:	The Very Young Pianist (GP 34)	2.95
	Pre-Reading Solos (GP 36)	1.25
	Pre-Reading Experiences (GP 1)	1.95
	Music Flashcards (GP 27)	1.45
	First Reading Experiences (GP 35)	1.75

LEVEL ONE

Reading:	Book 1 Reading (GP2)	1.50
Theory:	Book 1 Writing (GP 3)	1.50
Technique:	Magic Finger Technique—Book 1 (GP 13)	1.25
Repertory:	Merry Christmas—Vol. 1 (GP 8)	.95
	Folk Tunes For Fun (GP 21)	1.25
	Hymns For Piano—Book 1 (GP 24)	1.00
	Walt Disney Favorites (GP 28)	1.50
Sheet Music:	Carnival Cha Cha (GP 138)	.50
	Cat at Night (GP 139)	.50
	Chinatown (GP 126)	.50
	Have You Seen? (GP 125)	.50
	It's Raining Out (GP 113)	.50
	Kitty Cat (GP 118)	.50
	Little Dog, Running Down the Street (GP 124)	.50
	Marching to School (GP 135)	.50
	My Green Umbrella (GP 106)	.50
	Red Light Green Light (GP 137)	.50
	The Big Red Fire Engine (GP 140)	.50
	The Sleepy Alligator (GP 136)	.50
	Turtle at the Zoo (GP 123)	.50

LEVEL TWO

Reading:	Book 2 Reading (GP 4)	1.50
Transfer Student:	Multi-Key Reading (GP 29)	1.95
Theory:	Book 2 Writing (GP 5)	1.50
Technique:	Magic Finger Technique—Book 2 (GP 14)	1.25
Repertory:	Playtime at the Piano—Book 1 (GP 18)	1.25
	Pop, Rock 'n Blues—Book 1 (GP 37)	1.25
Duets:	Duets For Fun (GP 22)	1.00

Sheet Music:	Dump Trucks on Parade (GP 112)	.50
	Hush-A-Bye Dolly (GP 111)	.50
	Latin Holiday (GP 105)	.50
	Parakeets in Birdland (GP 108)	.50
	Run-Away Balloon (GP 127)	.50
	The First Dancing Class (GP 129)	.50
	To a Lonely Swaying Pine (GP 110)	.50
	Wild Daisies (GP 128)	.50
	Wise Old Owl (GP 117)	.50

LEVEL THREE

Reading:	Book 3 Reading (GP 6)	1.50
Theory:	Book 3 Writing (GP 7)	1.50
Technique:	Magic Finger Technique—Book 3 (GP 15)	1.25
Repertory:	Merry Christmas—Vol. 2 (GP 17)	1.00
	More Folk Tunes For Fun (GP 26)	1.25
	Pop, Rock 'n Blues—Book 2 (GP 38)	1.25
	Playtime at the Piano—Book 2 (GP 19)	1.25
	Hymns For Piano—Book 2 (GP 25)	1.25
Sheet Music:	Chinese Tea Party (GP 114)	.50
	Climbing in the Cherry Tree (GP 115)	.50
	George Washington Crosses the Delaware (GP 102)	.50
	On The Merry-Go-Round (GP 132)	.50
	Poodles Prancing (GP 107)	.50
	Spooks on Halloween (GP 109)	.50
	Tumbling (GP 131)	.50

LEVELS FOUR AND FIVE

Theory:	Book 4 Writing (GP 31)	1.75
	Book 5 Writing (GP 32)	1.75
	Book 6 Writing (GP 33)	1.75
Technique:	Major Scales & Pieces (GP 11)	1.50
	Minor Scales & Pieces (GP 12)	1.50
	Czerny and Hanon for the Intermediate Grades (GP 30)	1.95
Repertory:	Piano Literature—Vol. 1 (GP 9)	1.25
	Piano Literature—Vol. 2 (GP 10)	1.25
	Piano Literature for the Intermediate Grades—Vol. 3 (GP 20)	1.95
	Pop, Rock 'n Blues—Book 3 (GP 39)	1.25
Sheet Music:	Black Cat Tango (GP 100)	.50
	Dublin Irish Jig (GP 103)	.50
	Final Exam Blues (GP 101)	.50
	July 4th Square Dance (GP 104)	.50
	March of the Troll Dolls (GP 116)	.50
	Rustling Aspen Leaves (GP 133)	.50
	Space Explorers (GP 130)	.50

Compositions By American Composers
Selected & Recommended
by
William Qillock

PRIMARY I

Bostelmann:	How Do You Do Today?	EBM
Glover:	Sugar Cookies	BM
Hollander:	Parade	SB
Olson:	Silver Bugles	SB

PRIMARY II

Carley:	Fox and Geese	SB
Dittenhaver:	Fast Train at Night	SG
Erb:	Whiz Goes the Train	HF
Frost:	Waltzing Bird	JF
Garrow:	Noisy Woodpecker	BM
George:	Distant Chimes	SB

PRIMARY III

Carter:	Bouncing the Ball	SB
Glover:	Banjo on My Knee	BM
Olson:	Pagoda	CF
Phippeny:	Candy Band	SB

PRIMARY IV

Agay:	Parade of the Clowns	SF
Glover:	Winter Wind	BM
Green:	Thar She Blows	WMC
Kelley:	Foreign Agent	PA

ELEMENTARY I

Anson:	Spinning Top	BM
Bentley:	Drifting Moon	SB
Burnam:	Whirling Leaves	SB
Martino:	Chili Bean	MCA
Olson:	Spanish Serenade	CF

American Composers cont'd

ELEMENTARY II

Agay:	Dancing Leaves	GS
Blake:	Somersaults	WMC
Dring:	The Soldiers Pass	EBM
Glover:	Guitars	BM
Glover:	Great Smoky Mountain	BM

Erb:	Hungry Pussy	BMC
Scher:	Merry Little Raindrops	EV
	Music For Advancement, Vol. 1	HAN

Stevens:	Parade of the Penguins	JF
Stecher, Horowitz and Gordon:	Under the Big Top	SHMC
George:	Turtle Talk	BM
Goodrich:	Water Sprite	SB

FOLIO OF FAVORITES, 1A	SB
Seul-Holst: Black Pirates	SB

Martin:	Danish Dancer	BM
Senter:	A Minor Prelude	BM
Sr. M. Elaine:	Modal Picture	CF
Stevens:	After Sundown	OD

Olson:	Toboggan Ride	CF
Scher:	Flamenco	SB
Stecher, Horowitz and Gordon:	The Terrain of Spain	SHMC
Stevens:	White Clouds	OD

Scher:	Cat Chasing Mouse	WM
Scher:	Pedro Dances	GS
Stevens:	Six Modal Miniatures	OD
Stevens:	White Heather	OD
Seul-Holst:	March of the Dominoes	SB

American composers cont'd

ELEMENTARY III

Dungan:	The Everglades	BMC
Frackenpohl:	Gliding	LR
Sr. Elain:	Triads on Parade	JF
Goodenough:	Gigue	SB

ELEMENTARY IV

Agay:	Soldier's Hoe Down	BH
Bentley:	Sagebrush Serenade	BB
Butler:	Barcarolle	WMC

MEDIUM

Goeman:	Children at Play	WL
Olson:	Rather Blue	GS
Richman:	Prism	GS

MODERATELY DIFFICULT I

Agay:	Three Recital Dances	TP
Berkman:	Prelude	SB
Boykin:	Poem	SS
Brussels:	Arabesque	GS

MODERATELY DIFFICULT II

Bentley:	The Restless Sea	SB
Boykin:	Soliloquy	SG
Boykin:	Sea Poem	SG
Boykin:	En Bateau	SG

DIFFICULT I

Dittenhaver:	Snow Poem	MEL
Harper:	La Playa De Malaga	BMC
Verne:	Phrygian Toccata	WMC

American Composers cont'd

DIFFICULT II

Agay:	Dance Scherzo	GS
Biletti:	The Firefly	CF
Dittenhaver:	Appalachain Reverie	GWM
Gershwin:	Prelude No. 2	WB
Goemann:	Space Flight of the CCL6-1	WB

VERY DIFFICULT I

Copland:	Cat and Mouse	EV
Gershwin:	Prelude No. 1	WB
Guion:	Harmonica Player	GS
Kennan:	Three Preludes	GS
Kramer:	Epilogue	JF

VERY DIFFICULT II

Boykin:	Scherzo in B Minor	SC
Bernstein:	Four Anniversaries	GS
Bloch:	Poems of the Sea	CS
Creston:	Prelude and Dance	GS

MUSICALLY ADVANCED I

Carpenter:	Polonaise Americaine	GS
MacDowell:	Elfin Dance	ASE
MacDowell:	March Wind	ASE
Rachmaninoff:	Polichinelle	ASE

MUSICALLY ADVANCED II

Copland:	Passacaglia	BM
Dello-Joio:	Sonata (No. 2 & 3)	GS
Dohnanyi:	Rhapsody in C	EBM
Griffes:	The White Peacock	GS

American composers cont'd.

Hovaness:	Mystic Flute	PS
MacDowell	Arabesque	ASE
MacDowell	Shadow Dance	ASE
Tcherepnin:	Bagatelles	ASE

MacDowell:	Sea Pieces	ASE
Rachmaninoff:	Humoreske	ASE
Rachmaninoff:	Waltz in A, Op 10	ASE
Rachmaninoff:	Prelude, Op. 32, No 8	

Maczynski:	Six Preludes	GS
Persichetti:	Poems for Piano	EV
Schuman, W.:	Three Score Set	GS
Sowers:	Toccata Breve	WMC

MacDowell:	Concert Etude	ASE
Perl:	Toccatina	GS
Rachmaninoff:	Prelude, Op. 32, No 12	
Toch:	The Juggler	BM

DISCOVERY OF THE YEAR:

Gliere: Prelude (from Rediscovered Classics, W. Rogers Edition)

Jesse:	La Fiesta	HAN
Watson:	Alborada	CF
Wilson:	Sleepy Bayou	CF
Wolford:	Pastels	JF

American composers cont'd.

Garrow:	Hungarian Holiday	SG
McGrath:	Coasting	CF
Wilson:	Leaves From my Notebook	WMC
Wermel:	Barcelona Bazaar	BMC
Slifer:	Skier's Challenge	SG
Glover:	Three Preludes	BM
Green:	Square Dance Sonatina	
Goodrich:	Caprice in C	SB
MacDowell:	Alla Tarantella	ASE
Dungan:	The Peacock	BM
Scher:	Shepherd's Song & Dance	GS
Sr. M. de la Salle:	Scherzo	JF
Wigham	Rhapsody	WMC
Zechwar:	In a Boat	CF
Jacobi:	Prelude in E minor	SH
Mason:	Legende de Nuit	BM
Wigham	Summertime Prelude	WMC
Wigham	Gay Caprice	WMC

Second Semester, First Year:

Sheet Music	Composer	Publisher
Dancing On The Dyke	Erb, Mae Aileen	Summy-Birchard
Lead Kindly Light	arr. Weybright	Belwin
Liberty Bell March	Sousa-Weybright	Belwin

Collections

From Bach to Bartok, Vol. A .ed. Agay, Dener — Witmark 7 Arts
(original piano pieces by Mastro - Young Pianist Library)

Playtime at the Piano, Book I by Bastien, James - General Words & Music.

Book I Reading by Bastien - General Words & Music

Merry Christmas Vol. I by Bastien - General Words & Music

Popular Recital Pieces of Today, Vol. 4-A ed. Agay - Witmark

The Waltz Book by Schaum - Belwin

The Recital Book by Schaum - Belwin

Duets

John Thompson's Two-Piano Album for the First Year - John Thompson-
(primo-grade 1; secondo-grade 2 & 3) Willis Music Co.

Duet Album, book I by Schaum - Belwin

First Semester, Second Year:

Sheet Music	Composer	Publisher
Alborada	Watson, Scott	R.D. Row
Barcarolle	Offenbach-Weybright	Belwin
Winsome	Weybright	Belwin
At The Ice Ballet	King	Summy-Birchard
Dance, Gypsy	Bentley	Summy-Birchard

Drifting Moon	Bentley	Summy-Birchard
Sagebrush Serenade	Bentley	Summy-Birchard
Vale of Song	Rolfe	Summy-Birchard
Whirling Leaves	Burman	Summy-Birchard

Collections	Composer	Publisher
Virtioso Pianist in 60 Exercises	Hanon	White-Smith or Schirmer
Playtime at the Piano	Bastien	Gen. Words & Music
Book 2 Reading	Bastien	Gen, Words & Music
Major Scales and Pieces	Bastien	Gen. Words & Music
I, Allison Piano Library, Elementary A Program I (appropriate for Nat'l Auditions of NGPT)		Willis Music
Solo Pieces of Today, Vol 7-8	ed. Agay	Witmark
Broadway Showcase of Famous Melodies	ed. Agay	Witmark
Guild Repertoire, Intermediate A.	ed. Podolsky	Summy-Birchard
Teacher's Choice, Book I		Summy-Birchard
Pointer System, supplementary, Song Memories		Pinter System, Inc.
Hymntime Piano Book, Book 2	Bach	Singspiration
Arpeggios and Pieces in All Keys,Bk.I	Schaum	Belwin

Duets	Composer	Publisher
Valse Blue	Weybright	Belwin
Hornpipe (2 pianos Sheet)	Broemel	Summy-Birchard
Marks Piano Duet Album, Vol. I	arr. Sugarman	E.B. Marks Music
Duet Album, Book II	Schaum	Belwin

Second Semester, Second Year:

Sheet Music	Composer	Publisher
Raga Rock	Konowitz, ed. Pace	Lee Roberts Music
Gypy Wagons	Robbins	Pro Art
Guitar, The	Gaynor	Summy-Birchard
Roller-Skating	Wernel	Summy-Birchard
Theme and Variations	Young	Summy-Birchard
Wood Nymph's Harp	Rea	Summy-Birchard
Theme from Love Story (and other Brimhall Piano series Pop numbers)	Lai, arr. Brimhall	Charles Hansen pub.

Collections

Minor Scales and Pieces	Bastien	Gen. Words & Music
Book 3 Reading	Bastien	Gen. Words & Music
Merry Christmas, Vol. 2	Bastien	Gen. Words & Music
Merry Tunes for Piano Solo	Williams, John M.	Boston Music Co.
Piano Lit. Vol I Baroque,Classical-Romantic,Contemporary	ed. Bastien	Gen. Words & Music
Teacher's Choice Book 2		Summy-Birchard
Gillock Collection	Gillock	Summy-Birchard
Selected Sonatinas for Piano, Book I		Schirmer
Hanon Exercises for the Piano		
March Album	Schaum	Belwin
Latin American Music	Schaum	Belwin

Duets

Peach Picker's Frolic (set of 2 copies)	Andrews	Summy-Birchard
Twice-Told Themes, Book I		Summy-Birchard
Duet Album, Book 2	Schaum	Belwin

Advanced Second Year, or Third Year Students:

Sheet Music	Composer	Publisher
Pastel Minuet	Paradis, arr.Weybright	Belwin
Prelude In Blue	Weybright	Belwin
Rumba	Dungan	Boston Music Co.
Jamaican Rumba	Benjamin	Boosey & Hawkes
Veil Dance	Wright	Schirmer
Gypsy Life (John Thompson Series)	Dupin	Willis MUsic Co.
Moods	Slonimsky	Summy-Birchard
Victory March	Stillwell	Summy-Birchard

Collections

Teacher's Choice, Book3		Summy-Birchard
Guild Repertoire, Intermediate E.	ed. Podolsky	" "
" " " F.	" "	" "
Hymntime Piano Bokk, 3	Bock	Singspiration
Young Pianists Library, Sonatinas, Vol. 2C	ed. Agay	Witmark
Selected Sonatinas for Piano, Book II		Schirmer
Piano Lit., Vol 2, Baroque, Classical- Romantic, Contemp.	Bastien	Gen. Words & Music
Arpeggios and Pieces in All Keys, Book II	Schaum	Belwin

Duets

Album of Piano Duos	ed. Adams	G. Schirmer
Duet Album, Book 3	Schaum	Belwin

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